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THE FRICK COLLECTION

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ADVANCE SCHEDULE OF EXHIBITIONS

FALL 2001 THROUGH FALL 2002

PLEASE NOTE: The information provided below is a partial listing and is subject to change. Prior to publication, please confirm scheduling by calling the Media Relations & Marketing Department at (212) 547-6844 or by emailing mediarelations@frick.org.

UPCOMING SPECIAL EXHIBITIONS

THE ART OF THE TIMEKEEPER:

MASTERPIECES FROM THE WINTHROP EDEY BEQUEST

November 14, 2001 through February 24, 2002 (please note new end date)

The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest will mark the first showing of a significant selection of the important clocks and watches given to The Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces. An acknowledgment of this generous gift of Winthrop Kellogg Edey (1937-1999), *The Art of the Timekeeper* will feature **thirteen clocks** and **eight watches** ranging in date from the sixteenth through nineteenth centuries and revealing the breadth of his passion for collecting in arguably the most fascinating period in the history of timekeeping. Indeed, the featured works will illustrate several significant technical developments that influenced not only the design and appearance of clocks and watches, but also the impact that improved methods of timekeeping had upon the growth of Western civilization. The Frick Collection already possesses numerous timepieces, and the Edey bequest serves greatly to enhance these holdings.

The Art of the Timekeeper is organized by guest curator and museum consultant William J. H. Andrewes, formerly David P. Wheatland Curator, Harvard University, and co-author with Dava Sobel of the bestseller *The Illustrated Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time*. Many of the clocks and watches featured in this fall exhibition have not been shown publicly in this country for several decades. The presentation is supported through a generous gift by Winthrop Edey; a challenge grant made in honor of William J. H. Andrewes, guest curator; Montres Breguet; Janine Luke; Mimi Gilpatric; Brooke Astor; Richard and Ronay Menschel; David Owsley; The Ridgfield Foundation; Stanley and Betty DeForest Scott; and the support of the Fellows of The Frick Collection.

GREUZE THE DRAFTSMAN

May 14, 2002 through August 4, 2002

This exhibition is the first devoted exclusively to the drawings of **Jean-Baptiste Greuze** (1725-1805), the remarkable French eighteenth-century painter and draftsman. Organized by Edgar Munhall, Curator of The Frick Collection from 1965 to 1999, this unprecedented exhibition brings together at each of its two venues approximately **sixty works on paper** culled from international collections such as the Musée du Louvre, Paris; Musée des Beaux-Arts, Dijon; Musée des Beaux-Arts, Lyon; the Historisch Museum, Amsterdam; the Albertina, Vienna; the Staatliche Kunsthalle, Karlsruhe; The Metropolitan Museum of Art, New York; the National Gallery of Art, Washington; The Art Institute of Chicago; and others. Among Greuze's many admirers was Catherine the Great, whose agent purchased directly from the artist a number of works, which are now in the State Hermitage Museum. Dr. Munhall has selected for inclusion in the exhibition roughly twenty of these drawings, which have seldom left St. Petersburg.

A fully illustrated catalogue accompanies the exhibition. It represents the first publication ever devoted to Greuze's work as a draftsman, and the only book on this artist since Edgar Munhall's exhibition catalogue of 1976. *Greuze the Draftsman* includes a comprehensive introduction and summary biography of the artist by Munhall, as well as in-depth entries on ninety-five works, all of which are reproduced in color – many with additional comparative illustrations. The catalogue also features an essay by Irina Novosselskaya, Head of the Department of European Art of The State Hermitage Museum, recounting for the first time the history of that institution's important ensemble of drawings by Greuze, of which twenty-two are reproduced. The exhibition and book will introduce the artist in terms of his greatest achievements to a public unfamiliar with his work as well to as knowing connoisseurs.

Following its debut in New York in the Spring of 2002, *Greuze the Draftsman* travels to Los Angeles where it will be on view from September 10 through December 1, 2002, at The J. Paul Getty Museum.

Greuze the Draftsman has been made possible through the generosity of The Florence Gould Foundation, Michel David-Weill, The Isaacson-Draper Foundation, Melvin R. Seiden and Janine Luke, Diane A. Nixon, Jean A. Bonna, Mrs. Russell B. Aitken, Stephen K. Scher, and Joseph Koerner, with additional support from the Fellows of The Frick Collection.

POUSSIN, CLAUDE, AND THEIR WORLD: SEVENTEENTH-CENTURY FRENCH DRAWINGS FROM THE ÉCOLE NATIONALE DES BEAUX-ARTS, PARIS

September 17, 2002 through November 30, 2002

Featuring approximately **100 drawings**, The Frick Collection's major Fall 2002 exhibition, *Poussin, Claude, and Their World: Seventeenth-Century French Drawings from the École Nationale des Beaux-Arts, Paris* will provide an in-depth survey of drawing of the period. Selected by Emmanuelle

Brugerolles, curator of drawings at the École Nationale des Beaux-Arts, this exhibition presents outstanding masterpieces by **Sébastien Bourdon, Antoine Coyppel, Charles de La Fosse, Charles Le Brun, Le Lorrain, Nicholas Poussin, Hyacinthe Rigaud**, and others.

This body of drawings is rich in projects linked to all of the artistic activities of the seventeenth century and provides a wide variety of subjects for study, among them allegory, religion, portraiture, and landscapes. Visitors will find preparatory studies for great painted decors; studies for paintings; and projects for tapestries, festive decors and ceremonies, decorative ornaments, and engravings. The selection is also reflective of the French institution's own collecting patterns. The School preserves major and precious pieces that were studied at an early date by scholars, with most of its works coming from the Académie Royale, founded by Louis XIV, and from donations made by private collectors in both the nineteenth and twentieth centuries.

The exhibition opens at The Frick Collection, its only North American venue, on September 17, 2002, where it will remain on view through November 30, 2002. Prior to its presentation in New York, the

show, which is accompanied by a catalogue, made its debut in Paris; it will also be on view at the Musée d'art et d'histoire in Geneva in the fall of 2001. This presentation is made possible, in part, through the generous support of the Fellows of The Frick Collection.

CURRENT SPECIAL INSTALLATIONS AND LOANS

Six Paintings from the Former Collection of Mr. and Mrs. John Hay Whitney on Loan from the Greentree Foundation

Now extended through April 21, 2002

Over half a century, John Hay Whitney and his wife Betsey Cushing Whitney assembled one of the finest American collections of nineteenth- and early twentieth-century French art. After Mr. Whitney's death in 1982, most of the collection was given to The Museum of Modern Art, The National Gallery of Art, and the Yale University Art Gallery, and additional significant gifts of major paintings were made to these institutions following Mrs. Whitney's death in 1998. Another group of pictures was left to the Greentree Foundation, which on occasion makes them available to museums.

Critically acclaimed since its debut at the Frick in the summer of 2000, this presentation of paintings in the Garden Court has been extended through April 21, 2002. Those artists represented are **Jean-Baptiste-Camille Corot (1796-1875), Édouard Manet (1832-1883), Hilaire-Germain-Edgar Degas (1834-1917), Pablo Picasso (1881-1973), and Odilon Redon (1840-1916).**

GIFT OF CONSTABLE PAINTINGS ON VIEW IN GARDEN COURT

Dates: ongoing

Two oil studies of clouds by **John Constable** (1776-1837) were bequeathed to The Frick Collection last December by Henrietta E. S. Lockwood in memory of her father and mother, Ellery Sedgwick and Mabel Cabot Sedgwick. Now on display in the Garden Court, these studies were made from nature and are characteristic of Constable's works from 1822 when he was spending summers in Hampstead, London. A keen observer of meteorological effects, Constable made cloud studies throughout his life, often noting on the back the day, hour, and weather conditions. One of the Lockwood studies is inscribed in the artist's hand "28TH July 12 o'clock noon, very fine day, showery and (?) warm No West under the sun." The Lockwood studies contribute to one's appreciation of Constable's handling of atmospheric effects not only in his landscape paintings, but also in two of his major exhibition pieces, *The White Horse* of 1819 and *Salisbury Cathedral* of 1826, both in the Collection.

MANTEGNA'S *DESCENT INTO LIMBO*, FROM THE BARBARA PIASECKA JOHNSON COLLECTION

Through August 1, 2003

Andrea Mantegna (1431-1506) painted this small panel during the height of the Italian Renaissance using detailed, emotion-filled images to depict the moment when Christ appears to the souls in Limbo. The original work was created for Marchese Lodovico Gonzaga in June of 1468. Because it was so highly regarded, several other versions were made, including this smaller one, which was probably done for Ferdinando Carlo, the last Duke of Mantua. Lent through the generosity of the Barbara Piasecka Johnson Collection, it is on view in the Enamel Room.

TWO REDISCOVERED TAPESTRIES

Through September 9, 2001

This summer, visitors have been enjoying two eighteenth-century tapestries woven by the Brussels workshop of Peter van den Hecke (c. 1752). On display in the Music Room, these rare hangings are important for their state of preservation, the significance of their design, their royal provenance, and the evidence regarding the identity of their maker and manufacture. They depict scenes from Cervantes' novel *Don Quixote de la Mancha*, which proved to be an important literary source in the fields of fine and decorative arts for over two hundred years.

Each tapestry retains a separate linen rectangle sewn to its reverse and inscribed with an inventory number corresponding to the French royal registry. That registry reveals that these were two of several hangings of this subject belonging to Louis XV. Henry Clay Frick bought them in Spain in 1909 and later gave them to Childs Frick, his son, who bequeathed them in 1965 to The Frick Collection. The tapestries remained in storage at the Frick until 1999 when they were cleaned and treated at the Textile Conservation Laboratory of the Cathedral of St. John the Divine in Manhattan.

ABOUT THE FRICK COLLECTION

Henry Clay Frick (1849-1919), the coke and steel industrialist, philanthropist, and art collector, left his New York residence and his remarkable collection of Western paintings, sculpture, and decorative arts to the public “for the purpose of establishing and maintaining a gallery of art, [and] of encouraging and developing the study of fine arts and of advancing the general knowledge of kindred subjects.” Designed and built for Mr. Frick in 1913 and 1914 by Thomas Hastings of Carrère and Hastings, the mansion provides a grand domestic setting reminiscent of the noble houses of Europe for the masterworks from the Renaissance through the nineteenth century that it contains. Of special note are paintings by Bellini, Constable, Corot, Fragonard, Gainsborough, Goya, El Greco, Holbein, Ingres, Manet, Monet, Rembrandt, Renoir, Titian, Turner, Velázquez, Vermeer, Whistler, and other masters. Mr. Frick’s superb examples of French eighteenth-century furniture, Italian Renaissance bronzes, and Limoges enamels bring a special ambiance to the galleries, while the interior and exterior gardens and the amenities created since the founder’s time in the 1930s and 1970s contribute to the serenity of the visitor’s experience.

Renowned for its small, focused exhibitions and for its highly regarded concert series and lectures, The Frick Collection also operates the Frick Art Reference Library, founded by Henry Clay Frick’s daughter, Miss Helen Clay Frick, located in an adjoining building at 10 East 71st Street. Both a research library and a photo archive, the Frick Art Reference Library is one of the world’s great repositories of documents for the study of Western art. It has served the international art world for more than seventy-five years.

BASIC INFORMATION

General Information Phone: (212) 288-0700

Website: www.frick.org

E-mail: info@frick.org

Where: 1 East 70th Street, near Fifth Avenue.

Hours: 10am to 6pm Tuesdays through Saturdays, and from 1pm to 6pm Sundays. Closed Mondays, New Year’s Day, Independence Day, Thanksgiving, December 24, and December 25. Limited hours (1 to 6pm) on Lincoln’s Birthday, Election Day, and Veterans Day.

Admission: \$10 (students and senior citizens, \$5)

PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection, and those under sixteen must be accompanied by an adult.

Subway: #6 local (on Lexington Avenue) to 68th Street station; **Bus:** M1, M2, M3, and M4 southbound on Fifth Avenue to 72nd Street and northbound on Madison Avenue to 70th Street

Tour Information: now included in the price of admission is an Acoustiguide INFORM® Audio Tour of the permanent collection, provided by Acoustiguide. The tour is offered in six languages: English, French, German, Italian, Japanese, and Spanish.

Museum Shop: the shop closes at 5:45pm, and is open otherwise the same days and hours as the Museum.

Group Visits: Please call (212) 288-0700 for details and to make reservations.

Public Programs: A calendar of events is published regularly and is available upon request.

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For further press information, please contact Heidi Rosenau, Manager of Media Relations & Marketing, or Stephanie Ruggiero, Media Relations & Marketing Coordinator

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